

MEETING OF THE COMMISSION OF FINE ARTS
25 January 1967
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MINUTES OF THE MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D.C.

I. CONVENE, ROOM 7000, INTERIOR DEPARTMENT BUILDING

A regular monthly meeting of the Commission of Fine Arts was held in its office in the Interior Department Building on 25 January 1967. The members met, pursuant to notice, in executive session at 10:15 a.m. with William Walton, Chairman, presiding.

Present were: William Walton
Gordon Bunshaft
Theodore Roszak
Aline Saarinen
John Carl Warnecke

Staff: C.H. Atherton, Secretary
Donald Myer, Asst. Secretary
Nancee Black, Research Asst.
Myra Younker, Editor
NCPC: Richard Huff
Recorder: Leone Vialpando

II. ADMINISTRATION

1. Dates of Next meeting.

Tuesday, 21 February 1967 was selected. If necessary a meeting will be held on Monday, 20 February.

Tuesday - Wednesday, 14-15 March 1967, were selected for the March meeting.

The staff was instructed to send telegrams to the members, one week before the usual meeting date, stating whether a meeting will be held or not. If a meeting is scheduled, the dates will be given.

2. Budget Estimates, Fiscal Year 1968.

The Secretary reported the President had approved the Commission's request for \$115,000 estimated budget for Fiscal Year 1968.

3. Collins and Dutot Contract - Report on Appearance of Parking.

The Commission unanimously approved the printed report "The Appearance of Parking - Washington, D.C."

4. Cambridge Seven Contract - Report on Graphics and Street Furniture.

The Commission unanimously approved the printed study "Report to

the U.S. Commission of Fine Arts on the Environmental Design of Streets in Washington, D.C."

The above reports which are to serve only as guides in the development of cities, will be presented to Mrs. Johnson's Committee for a More Beautiful Capital, February 16th.

5. Temporary Student Help

The Secretary requested that two architectural students be asked on a temporary basis to assist in handling the drawings and models submitted for projects to be reviewed by the Commission during the meetings.

The Commission approved the idea.

III. SUBMISSIONS-REVIEWS

The Secretary presented and reviewed the following projects:

1. Franklin Delano Roosevelt Memorial - Proposed Design by Marcel Breuer and Herbert Beckhard, architects, for a site in West Potomac Park. The Franklin Delano Roosevelt Memorial Commission submitted the following materials: 2 renderings, one of a view inside the memorial and the other of an approach view; 2 models; samples of granite for the center cube with a portion of a photographic image of FDR transferred onto the surface; drawings showing the memorial in relation to the Mall and Tidal Basin area, and a comparison of the height with other memorials; a plan and west elevation.

Planned in conjunction with the National Rose Garden, the large scaled, open-air memorial consisted of a paved area having a large dark granite cube with a photographic likeness of FDR carved on one side and seven granite triangular slabs rotating around the center at 45° intervals. The stone slabs would be flanked by narrow pools of water. Recordings of portions of his speeches would be audible in only a small area around the portrait. Paving and benches would be rough hewn granite.

The Chairman opened the discussion by asking each one of the members to give his own reactions to the proposals. To everyone's surprise, it was apparent that there was a unanimous feeling of strong opposition to the proposed design. Prevailing throughout the discussion was the view that the monument was basically crude in conception. The principal features contributing to this feeling were the slabs and the way they were arranged on the site. Lacking in any particular function other than to create a series of forms, they strongly suggested stage settings rather than serious architecture. The radial arrangement also contributed strongly to this feeling, resulting in an enclosed space and no particular focus -- the kind of an arrangement that would be more suitable approached

from all directions, for example in an open plaza. This completely contradicted the formal and controlled approach as shown in the design.

Other factors that were disturbing to the members were the photographic method of etching the portrait of the President on the large granite slab and the incorporation as a central feature of the design of recordings of the President's speeches. Both of these elements were thought to be entirely out of place in a memorial which, more than any other characteristic, should have a sense of timelessness and a sense of reflection. This reliance on more immediate modes of expression, such as the photograph or the recording would destroy this quality.

These essentially are the objections which ultimately led the Commission to disapprove the design. For a more detailed account of the members' discussions, a copy of the transcript is attached hereto. EXHIBIT A. Final action was withheld until a conference with the architect on the following day.

2. Department of the Navy

Defense Department Building, Bolling-Anacostia AFB - Proposed design developed by Minoru Yamasaki and Emery Roth and Sons, associated architects. Materials submitted included 10 drawings and 2 models.

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This military complex would provide 2,800,000 square feet of *office space* enclosed space for 3200 autos with sod topped decks completely concealing the cars. Three symmetrically curved 10 story structures were arranged in a pinwheel fashion around a circular plaza. The facades would have a simple heavy cornice and a grillwork of sun-shades projecting from cantilevered decks. The site plan indicated a good separation of pedestrian and vehicular traffic.

The Commission found breaking the huge office mass into three units and covering the parking areas were excellent features of the design. The members questioned the delicate scale of the surface sunshade treatment.

Final action was withheld until a conference with the architects during the afternoon session.

3. Department of the Air Force

Bowling Alley, Bolling-Anacostia AFB - Proposed Design by Lower-Sargent, architect. Four drawings were submitted.

The design indicated a one-floor brick structure with a metal standing seam, sloping roof and vertical slit windows. Designed in basic harmony with the master plan and architectural design of Vincent

Kling architect for the Bolling-Anacostia Cantonment, this building would be extended in the future with an addition, of matching size and character.

The Commission considered the design appropriate. The Commission's approval was forwarded to the Department of the Air Force. EXHIBIT B

4. General Services Administration, Public Buildings Service

a. F.B.I. Building - Revised Design by C.F. Murphy and Associates, Beiswenger, Hoch, Arnold and Associates, architects, for a site at 9th Street and Pennsylvania Avenue, N.W. Three drawings and a model of the central court feature were submitted as previously requested by the Commission.

Restudy of the central court showed one semi-circular protrusion into the court area. This would contain the auditorium. Various studies of a cantilevered stairs, fountain, ramps, etc. were indicated.

The Commission approved the revised design which was a great improvement over the initial studies. Final action was withheld until a conference with the architects on the following day.

b. Labor Department Building - Revised design developed by Brooks, Barr, Graeber and White, and Pitts, Mebane, Phelps and White; the site on Constitution Avenue between 2nd and 3rd Streets, N.W. Eleven drawings and two models were submitted for the facade study.

A five-story limestone office building, T-shaped and covering the north inner loop mall freeway tunnel entrance, it conformed with the Commission's previous recommendations. The facades were basically organized on a five foot interior module with windows having a considerable recess, say approximately 12"-16". Exterior materials - limestone veneer with bronze window frames and a grey-tinted glass - the overall effect being a rather neutral backdrop to some of the more prominent buildings along the Mall and Constitution Avenue. This was in line with what the Commission had thought essential for a building of such tremendous size.

Final action was withheld until a conference with the architects on the following day.

c. National Aquarium - Proposed Design developed by E. Kevin Roche, architect, for a site in East Potomac Park. Nine drawings and two models were submitted. This is a new concept and contract for this project.

Developed as an educational and display facility exhibiting marine life and controlled environmental exhibits, the Aquarium consisted of an elevated square masonry base about 20' high, surmounted with what the architect described as a greenhouse, triangular in section (30-60-90) semi-

circular in plan, and rising some 114' above the top of the platform.

Normal aquarium functions would be found in the platform space while the "greenhouse" would contain a cross section of Everglades life, including as much of the typical plants and animals as practicable.

Principal circulation to the Aquarium provided by foot bridge across Washington Channel plus limited bus and auto access at grade level adjoining Ohio Drive.

No parking to be provided.

The members examined the presentation but withheld discussion pending the architect's presentation in the afternoon.

D. National Zoological Park - Proposed Design developed by Alan B. Jacobs and William H. Metcalf, Jr., architects. A model and 9 schematic drawings were submitted for Phase V, principally the multi-climate facility. The architects also requested consideration of the master plan and the general approach to future buildings including character, location and landscaping.

The master plan included all essential elements. Both site features and new buildings were indicated schematically and were intended to be reviewed for scale and site, but not exact design. The members were favorably impressed with the quality of presentation material, but withheld action until a conference with the architect on the following day.

5. Smithsonian Institution

Calder Fountain, Museum of History and Technology. A model showed a sunken terraced area on the west side of the building next to 14th Street. A pool with the Calder sculpture would be the main feature of this open court.

The members discussed various elements of the plan questioning the retaining wall south of the court and the elimination of the walk along the west side on 14th Street. Final action was withheld until a conference with the officials of the Smithsonian Institution on the following day.

6. Department of the Interior

Mr. Bunshaft withdrew from the room during the discussion of the following two projects.

a. Resubmission of Sculpture Garden and Skating Rink - Proposed Design by Skidmore, Owings and Merrill, architects, for a site at 7th Street and Constitution Avenue, N.W. One drawing was submitted.

An enclosed square area would have a large circular shaped center section for skating in winter and a reflecting pool in summer. The corners were elevated square areas with three areas for sculptural displays and the fourth, a circular-shaped restaurant. Ramps paved in brick provided a gradual transition to the various levels.

The Commission felt the design was greatly improved by the simplification of levels and elements, and the idea of combining the skating pool with the sculpture garden was thought to be excellent.

Final action was withheld until a meeting with the architects during the afternoon session.

b. Ellipse Planting Plan - Proposed Design developed by Skidmore, Owings and Merrill, architects, for the area between 15th and 17th Streets, E Street and Constitution Avenue. Nine drawings were submitted.

The plan showed existing walks and planting generally reinforced. Auto traffic was entirely eliminated and an underground garage would be provided with entrances from 15th and 17th Streets. Kiosks with low conical roofs and circular shaped fountains, surrounded with flowers, were also proposed for the north corners.

Chairman Walton stated that in an informal meeting of National Park Service officials and the Chairman of the Planning Commission, they agreed that the Park Service should budget the money for a study of an underground parking garage with plans for tourist facilities to be placed underground next to the garage. They suggested that the landscape architect design a fountain to be located on 17th Street on the cross axis of the Ellipse, matching the location of the Boy Scout Memorial.

The Commission approved the proposal for a study of an underground parking garage. The Commission's approval and the suggestion for a fountain were forwarded to the Department of Interior.

EXHIBIT C

7. District of Columbia Redevelopment Land Agency

Overlook Parking Garage, Tenth Street Mall - Proposed Design by Dan Kiley, landscape architect, for 10th Street and Maine Avenue, S.W. Four drawings were submitted.

The previous submission depicted a round plaza with adjacent open-trellised parking area on the surface. The revised plan was for an oval concrete structure with three levels for parking, enclosed by a pierced masonry facade. The parking garage building would connect the

10th Street Mall with the Washington Channel Waterfront development and the proposed Washington Channel bridge. A plaza having trees and a fountain was planned for the roof of the garage. Pedestrian and vehicular traffic were nicely separated.

The members felt the design was much improved in that a much more positive terminus for the Mall was provided. They recommended that the connection which will eventually lead to the Aquarium and the Channel Bridge be studied simultaneously.

Final action was withheld until a conference with the landscape architect on the following day.

8. Department of the Interior, National Park Service

a. Addition of Cafeteria and Training Facility to Park Operations Building - Proposed Design, Cancelled.

b. Fort Circle Park - Master Plan. Cancelled.

c. Fairfax Village Playground - Preliminary Plan developed by Hartman and Cox, architects, for a site at 41st Street and Alabama Avenue, N.E. Three drawings and a model were submitted for review.

A square building with geometrically terraced play areas was planned for this sloping site. The dramatically steep roof related well to the character of the terrain. The interior design consisted of a large central playroom with adjoining offices and service rooms. This project, prepared for the D.C. Recreation Department is located in a residential area.

The members thought the design was both imaginative and skillfully executed, but final action was withheld pending the architect's presentation on the following day.

d. Kenilworth Gardens Visitors Center - Preliminary Plans, developed by the staff of the National Park Service for the Kenilworth Aquatic Gardens, Anacostia Park, N.E. One drawing showing elevations and plans was submitted.

Considered an information and assembly center, the building was planned as a one-story concrete block structure. The general feeling about the design was that it was depressingly reminiscent of the worst of the 1930's. The members flatly rejected it, and to save the architect from extreme embarrassment suggested that the project be withdrawn from business the following day and the Park Service officials told of the Commission's action.

e. Dupont Circle Study by National Park Service, for the intersection of Connecticut and Massachusetts Avenues, N.W. One drawing was submitted.

The study proposed replacing existing planting, surrounding the pool with new paving and planting materials, slightly modifying the dimensions but essentially keeping the present scheme. This, in the members views, would not be much improvement and fell short of a good solution to the heavy usage the fountain is now receiving. As a popular area for gatherings, it has proven impossible to maintain any planting around the base. The Commission felt the hedges should be eliminated and that granite steps be continued around the circumference of the entire pool. This would provide more seating area and considerably ease the maintenance problem.

Final action was withheld until a conference with officials of the National Park Service on the following day.

f. Sheridan Circle (Added to Order of Business). Drawings were prepared by the staff of the National Park Service for the circle at Massachusetts Avenue and 23rd Streets, N.W.

Essentially the existing design is a small green island with an equestrian statue and a few benches. The Park Service proposed extensive paved walks, planting and many more benches. The members felt that the proposal was completely inappropriate, that it was much better the way it is and should be left that way - with better maintenance the only change.

The Commission's views were forwarded to the National Park Service.

EXHIBIT D

9. District of Columbia Government

a. Board of Commissioners

Buchanan School Playground - Proposed Design developed by Pomerance and Breines, architects, and Paul Friedberg, Landscape architect, for a site at 13th and E Streets, S.E. One drawings was submitted.

Plans included a sculptural landscape, play and shelter features, and decorative paving and steps which covered most of the site. Street trees, plantings and benches would be reinforced.

The Commission had no objections to this plan, which they thought was a fairly successful solution to a playground in a dense urban setting. The Commission's views were forwarded to the National Park Service. EXHIBIT E

b. Department of Highways and Traffic

(1) Three Sisters Bridge (Central Potomac River Crossing) - Proposed Design developed by Howard, Needles, Tammen, and Bergendoff, engineers. Six drawings of three studies were submitted for the palisades area of the Potomac River, approaching the gorge section.

The studies included the following types of bridges:

(a) Open arched truss with three spans; (b) single span solid member of isotropic construction with gradual arch; and (c) three span solid members with gradual arches. Approaches to the bridge were not a part of this study.

The Commission strongly preferred the simplicity of the single span. They noted, however, that the approaches to the bridge were totally unrelated to the structure, a fact which is all too painfully evident on several recent bridges in Washington, notably the Theodore Roosevelt Bridge.

Final action was withheld until a conference with the engineers on the following day.

(2) Reflecting Pool, Grant Memorial - Review of Proposed Design, developed by Skidmore, Owings and Merrill, architects.

This submission was for recording the Commission's approval of a detailed study of the pool edge around the Grant Memorial which had been forwarded to the office. The Commission's approval had been previously relayed to the Department of Highways and Traffic.

c. Department of Buildings and Grounds

Weatherless School, Ft. Chaplin Park, N.E. - Proposed Design developed by Lower-Sargent, architects, for a site surrounded by a park area.

The Commission approved the design which was a much better solution than the original submission. Massing was stronger, organization of elements clearer, play and parking areas better separated, and a cleaner architectural treatment all around. The Commission's approval was forwarded to the Department of Buildings and Grounds.

EXHIBIT F

d. Department of Licenses and Inspections

(1) Shipstead-Luce Act

(a) American Institute of Architects Headquarters

Building - Proposed Design (S.L. 67-55) by Mitchell and Giurgola, Associates, architects, for a site at New York Avenue and 18th Street, N.W. Fourteen drawings and a model were submitted.

The new building would be located to the rear of the garden of Octagon House, occupying the site of their present offices and also the additional site occupied by the Lemon Building. The members deliberation revolved around two points, (1) why does the Institute need so much additional space (nearly four times the present occupancy) and (2) should a building supposedly symbolic of the architectural profession be a strong expression of individual style or an impersonal, subdued and straight forward solution to a building program. The members, of course, could not arrive at an answer to the first point without discussions from representatives of the Institute on the following day but they did develop considerable doubt on the appropriateness of the second point. The general feeling was that the proposed design relied too heavily on some of the more popular current stylistic idioms suggestive of such buildings as the Boston City Hall or other similar manneristic approaches to architecture. It was decided that this point would be stressed in discussing the design with representatives of the Institute on the following day.

(b) Watergate Development (S.L. 67-55), Stage III, designed by Luigi Moretti, architect, Corning, Moore, Elmore and Fischer local architectural representatives for Moretti, for the site on Virginia Avenue, N.W.

The thrust of the submission, a matter which had been considered on several previous occasions and disapproved, was an approximate doubling of the amount of balcony space on the facades. The penthouse, as such, was also eliminated and instead another conventional floor with balconies and no setback was added. The Commission felt strongly that the original design and all their previous actions should stick. There was also evidently a strong resentment over the way the owners of this project have continued to press for more floor area and therefore more rentable space - at the ultimate cost, in the members' views, of the gradual erosion of the original design. Final action was withheld until the following day.

(c) 2128 Cathedral Avenue, N.W. 1-family dwelling (S.L. 67-59) designed by Andrew Daniel Bryant and Associates.

The design was approved on the recommendation of the staff. The Commission's approval was forwarded to the Department of Licenses and Inspections.

(d) 415-12th Street, N.W., Exterior Material Samples (S.L. 67-54) submitted by Edmund Dreyfus, architect.

Two frames for "bronze" glass, one for the main fenestration and the other for the first-floor level; precast concrete in two textures, the smoother for the facade and the more textured for the soffit; and a buff brick for the party wall on the east side.

During a brief discussion in the afternoon with Mr. John Woodbridge, Skidmore, Owings & Merrill, on the color of the concrete, the Commission recommended that a darker shade of concrete be used to give continuity to Pennsylvania Avenue on both sides. The exterior materials were approved provided this recommendation is incorporated.

The Commission's approval with this recommendation was forwarded to the Department of Licenses and Inspections.

(e) Appendix 1

The Commission approved the actions taken by the staff on projects listed on Appendix 1, *and Appendix 2.* EXHIBIT C

(2) Old Georgetown Act

3800 Reservoir Road, N.W., Landscaping for New Parking Deck, Georgetown University. (Cancelled)

The above project was withdrawn because of insufficient material.

10. Department of Treasury, Bureau of the Mint

a. Father Marquette Medal - Proposed Design. Two drawings were submitted.

The Commission disapproved the designs for generally poor quality.

b. Medal Commemorating 50th Anniversary of the Federal Land Bank System - Proposed Design.

The Commission disapproved the designs for generally poor quality.

The Secretary was asked to see what he could do to find out why the Mint consistently presents designs of such low caliber. He agreed, but expressed little hope of any concrete results.

The Commission's disapproval was forwarded to the Bureau of the Mint.

EXHIBIT H

11. Post Office Department

Proposed Design of New Mail Box

A new design for the regular U.S. Mail Box was considered by the members and disapproved. Presented as a full scale mock-up, it appeared clumsy in most respects, especially the supporting legs, and the "style" was somewhat slick. The present mail box was felt to be superior, and unless the Post Office could at least match it in quality in any new design, the old one should be continued in use.

IV. LEGISLATION

H.R. 11523-89th Congress

"To foster high standards of architectural excellence in the design and decoration of Federal public buildings outside the District of Columbia, and to provide a program for the acquisition and preservation of works of art for such buildings, and for other purposes, to be known as the Federal Fine Arts and Architecture Act."

Chairman Walton stated that the Budget Bureau had requested the Commission to reconsider its opinion on the above legislation because General Services Administration had specific objections to it. GSA has, by executive action, set aside one half of one percent for works of art in Federal buildings constructed throughout the country and has established a separate architectural advisory board. These are two factors included in this legislation. Although the legislation is well intended, it builds up an extensive fund for works of art, that might possibly be placed in buildings that are not particularly appropriate.

The Commission had previously favored the bill, in general, but felt a thorough study of the method of implementation should be made and alternative ways of accomplishing the objectives of the legislation considered. In view of the objections by GSA, the Commission stated that the position of GSA on this bill would be supported by the Commission.

V. INTERVIEWS

1. Department of the Interior

a. Sculpture Garden and Skating Rink - Proposed Design

Mr. Bunshaft withdrew from the room during the discussion of this project. Mr. John Woodbridge, architect, made the presentation.

In reply to the members' questions, Mr. Woodbridge stated that the corners of the garden would match the height of the low terrace around the National Gallery of Art, across Seventh Street.

Chairman Walton stated that the Commission found the plan greatly improved, especially with the addition of the pool. Details of the plan

will be submitted as developed.

The Commission's approval, in general, was forwarded to the Department of the Interior.

EXHIBIT I

b. Ellipse Planting Plan (Cancelled)

2. Department of the Navy

Defense Department Building, Bolling-Anacostia AFB - Proposed Design

Minoru Yamasaki, architect; Captain J. V. Bartlett, U.S.N; Colonel Fletcher, U.S.A.F.; Max Barr, Department of Defense; et al, attended the meeting during the discussion of this project.

Mr. Yamasaki discussed various elements of the design, especially the 9 foot sunshade overhangs of pre-cast concrete hung by stainless steel rods extending from the cornice. The Commission had questioned the need for the shades. This feature, according to the architect, would save \$2,000,000 in cost and operation in lower air conditioning costs. He remarked that further study of this feature was necessary.

In discussing the design with the architect, the Commission expressed the feeling that the elevations were approaching a fussiness that somehow began to run counter to an otherwise strong solution. This was due primarily to the sunshade system, especially the stainless steel rods which might look a bit too decorative.

On the whole, however, the overall scheme was thought to be excellent. Breaking up the extensive areas into three parts not only considerably reduced the massiveness of the building, but, as the architect pointed out, would also aid in identifying and finding specific locations with relative ease, a feature that so far has eluded other government office buildings of comparable size.

The handling of the covered parking facilities was also admirable, and, hopefully, would set a precedent for all parking at large office complexes.

In approving the design in general, the Commission stressed that this parking scheme was integral to the project and should not be considered an embellishment that could be omitted in the event of budgetary complications. The Navy indicated they understood this.

The Commission's approval was forwarded to the Department of the Navy.

EXHIBIT J

3. General Services Administration, Public Buildings Service

National Aquarium - Proposed Design

Secretary of the Interior Stewart L. Udall, and Dr. Warren Wisby of the Department of the Interior, J. Rowland Snyder and Karel Yasko of Public Buildings Service, Kevin Roche, architect, and Charles Eames, designer, attended the meeting during the discussion of this project.

A long and detailed presentation with slides was made by Roche and Eames, with the purpose of explaining their concept and approach to the design. A transcript of their remarks is included as EXHIBIT K.

Following the presentation there was general discussion of various details of the design, but the prevailing feeling on the part of the members was one of enthusiastic approval for the entire project. They felt the building was strong - that there was an idea and the idea was beautifully expressed, something that had been entirely lacking in all previous submissions.

Beyond the solution to the actual aquarium, the members also strongly favored the architect's suggestion for the Channel Bridge that would provide the principal pedestrian access from the 10th Street Mall and Southwest Waterfront area. Rather than a commercialized "steel pier" as suggested by other architects, the current proposal would limit the facility to a simple glass enclosed span, with a modest area to one side for restaurants and other commercial activities.

The Commission felt this was the only appropriate solution and urged Secretary Udall to pursue this approach in his discussions with possible concessionaires.

A short note was later sent to the Secretary expressing the action of the Commission.

EXHIBIT L

The meeting adjourned at 4:30 p.m. to reconvene at 9:00 a.m. the following day.

Respectfully submitted,



Charles H. Atherton
Secretary

III. SUBMISSIONS-REVIEWS

1. FDR Memorial - Proposed Design

MRS. SAARINEN: You should take a look at the model which shows things that were not shown in the newspaper -- the rose garden, refreshment kiosk, line of trees -- may I call all of those to your attention, please?

(At this point, the members of the Commission studied the model.)

CHAIRMAN WALTON: Well, the Chairman is expressing no opinion whatsoever.

MRS. SAARINEN: I have written out what I had to say in case I couldn't be here tomorrow. So you go first.

MR. ROSZAK: I would like to raise one question regarding this whole thing, as to categories. Is this an architectural study or a piece of sculpture?

MR. BUNSHAFT: I don't think it matters what it's called; it's supposed to be a solution.

MR. ROSZAK: I think there is a relevant point in this. May I have an answer to this?

CHAIRMAN WALTON: Not from me but you can leave this question hanging. It is a valid one to bring up.

MR. WARNECKE: I think we ought to take it under advisement, the whole design, and not act.

MRS. SAARINEN: Why?

MR. WARNECKE: I am just saying I want a little time.

Exhibit A

I mean, you'd just hop right in, and there are so many problems involved that we have faced before.

CHAIRMAN WALTON: I don't know.

MR. WARNECKE: I don't know, either.

MRS. SAARINEN: Wait a minute. I'm interested to know why you think we should not take action. Would you speak to that?

MR. WARNECKE: Well, first of all, I can't find myself approving it.

Second, I think the previous design that we did approve, some of us, is far superior and that was turned down cold by Congress and the Roosevelt family. I would like a little probing behind the scenes to see what could be done to modify, change, or do something better. FDR Jr. has come up publicly and the press is saying he's so pleased with this.

CHAIRMAN WALTON: Well, he is not a member of the Commission.

MR. WARNECKE: I realize that.

MR. ROSZAK: Mr. Chairman, if I may speak ^{on} ~~to~~ this project, I am terribly disappointed in this. I think this does not come up to the standards of Breuer's architectural achievements, and I wonder if this is in part due to the fact he was confronted here with a free-wheeling promise, practically unlimited in terms of visual possibilities, and I think he wasn't up to it. I think this is an extremely dated and modernistic looking thing, and I don't think it is relevant to Roosevelt and I don't think it is relevant to the times in which we are moving.

CHAIRMAN WALTON: That's a very definite statement, and I want a statement from each member.

MR. BUNSHAFT: I think the thing is very simple. We cannot get involved in what Mr. Roosevelt thinks or anybody. We didn't before.

CHAIRMAN WALTON: No, address yourself to the design.

MR. BUNSHAFT: I don't like the design. I think myself is typical of Breuer. I think Breuer is a nice man, not as deep an architect as we all give him credit for being.

CHAIRMAN WALTON: We don't want to get into this kind of thing.

MR. BUNSHAFT: I'll put it very simply. I would not approve it if I were a member of this Commission. I don't think there is anything more simple than that.

MRS. SAARINEN: Well, I have written a statement which states the reasons I would not approve it. What I said was I wouldn't approve it. I think that these so-called slabs, spokes, have lost all meaning. To begin with, I think it is a plagiarism of the other one, but they have lost their meaning. It's what I call pop art sculpture, and it is disrespectful and frivolous. The concept of a canned voice is abhorrent. A monument should be a timeless thing. I think that the relationship of the so formal overlook of the rose garden to the so-called monument does not exist, nor is it sited to its surroundings.

One can only assume that the landscaping has not been thought out, since it's not resolved at all.

I think that we should disapprove it and recommend the entire question of this memorial should be tabled at least ten years, and maybe then somebody could come up with a fresh and appropriate concept.

I agree with Jack this is vastly inferior to the one the majority of us on this Commission approved. Period. And I don't see why we should pussyfoot about any other consideration. Franklin Roosevelt, Jr. is not a member of the Fine Arts Commission.

CHAIRMAN WALTON: I suggest that in the discussion we leave out all personalities about the architect, members of the family, and everything else.

MRS. SAARINEN: Then I confine my remarks to what I said before.

CHAIRMAN WALTON: We're here to consider the design only, in our function of advising Congress about the design of the city.

MRS. SAARINEN: Then I stand on what I said.

CHAIRMAN WALTON: Off the record.

(Discussion off the record.)

CHAIRMAN WALTON: On the record.

MR. BUNSHAFT: I think the forms and their relationship are very unpleasant. I think that you approach this thing

on that long axis, that long line of trees up at the top, and what do you see when you approach? A little tiny bottom of a slope building up. These are reasons why I would not approve it. I personally don't think if they corrected them, I'd approve it, either. The forms are unpleasant. It has nothing at all to do with Roosevelt. The relationship to this cube -- it's a series of motifs, really not very handsome; and they don't relate too well.

MR. ROSZAK: Don't relate at all.

MR. WARNECKE: It is very self-composed on the site, not related to the site.

MR. BUNSHAFT: In fact, the architectural qualities of it somehow are as coarse as the theories of sound, and sort of pop art of this great man.

MR. ROSZAK: If we are just talking around this thing, I'd like to just make one little modification. I think generally you're right, this is typical of Breuer -- I believe that.

CHAIRMAN WALTON: That we want to leave out, Ted.

MR. BUNSHAFT: You ought to say all the things you can so Bill can pick out the parts to use. Don't talk about the artist.

CHAIRMAN WALTON: It's an impersonal examination we have to make. You have given one point, Gordon.

MR. BUNSHAFT: As a piece of architecture and

sculpture, it is not pleasing and handsome.

CHAIRMAN WALTON: I'd like Mrs. Saarinen to read her draft.

MRS. SAARINEN: This is very personal. The first part has nothing to do with you:

"Having voted in favor of the revised winning competition design for the F.D.R. Memorial, it might be assumed that I would vote in favor of the new Breuer design, since it is so patently, at best, a variation and, at worst a plagiarism of the older concept.

"Although I believe that a horizontal emphasis, rather than a vertical one is desirable on this site, I cannot support this new design."

Now:

"The overpowering, spoke-like slabs seem to me to have lost all reason for being." My point is that in the other scheme, these had speeches on them and had a reason. "They are meaningless stage-scenery. The 'pop art' portrait seems to me not only disrespectful, but downright frivolous. The idea of the 'canned' voice is abhorrent. A monument must be composed of timeless elements and neither mechanical nor electronic tricks will seem anything but dated in a short time.

"The over-scaled, rectangular, very formal rose garden seems to me to bear no relationship to the site, the surroundings or the so-called monument. The refreshment kiosk

represents another idea of lack of relationship. The landscaping throughout is so unresolved that I must assume it is only an indication."

CHAIRMAN WALTON: Well, that is a very good personal observation.

MRS. SAARINEN: But I think we agree on the canned voice, don't we, and the sculpture?

MR. ROSZAK: I'd agree.

MR. BUNSHAFT: This spoke thing, the thing of circulation, every time you go out of one of these, where are you? This is taking you away to nothing. You know, when you get out here (indicating on model), you sort of have to sneak around to get back.

MRS. SAARINEN: It's in and out of a window.

MR. BUNSHAFT: When you get in here, you don't see out. In other words, a poke-thing would be a wonderful thing if it were an approach from all directions. But it isn't.

CHAIRMAN WALTON: Yes, a magnet to draw people in.

MR. BUNSHAFT: To lead you into the heart, the soul, you know. Instead, it isn't that at all.

CHAIRMAN WALTON: It isn't centrifugal, but it should be.

MR. BUNSHAFT: It's the kind of thing you should put in the center of a city or a park where people approach from all directions and finally all have a dramatic view of coming

in. You come down here, which is incidental, and when you get
n here (indicating) these don't mean anything. But of course
my own feeling is if you get really serious about turning down
an important thing, you should not water it down with ~~too~~
many reasons.

CHAIRMAN WALTON: No. It must be principles.

MR. BUNSHAFT: Very simple ones. Very simple.

CHAIRMAN WALTON: Ted, you made one of the really
good points in that just as sculptural form, it is dated.

MR. ROSZAK: Yes. Well, it is modernistic. It has,
I think, an arbitrary quality about it and also it does not
speak anything at all to the visual sensibility as we understand
it now. This might have been all right with the Cabinet of
Dr. Caligari, but I don't think it has much to do with today.
Besides, it's not resolved and we all see that.

Coming back to Gordon's point, I think another
thing supports your position even more strongly: not only is
it less likely one passes here and has an optional choice of
return, but in terms of scale, because it's so gigantic,
there is no return at all because you're not just going to come
again ten miles to the focal point.

CHAIRMAN WALTON: Yes.

MRS. SAARINEN: Well, I think Gordon's first point, that
the forms in themselves are not handsome, is better. I think

we should stick to the general thing. We might, for instance, instead of saying it doesn't lead you in or out, we might say there is no resolved spatial concept or something like that.

Off the record.

(Discussion off the record.)

CHAIRMAN WALTON: Back on the record.

Does the Commission feel that we've had ample time to discuss and analyze this design? I'd like to hear a motion of what action the Commission should take on this matter.

MRS. SAARINEN: I move that we vote to disapprove this design.

CHAIRMAN WALTON: Any discussion?

Jack.

MR. WARNECKE: Yes, just discussion. I think this has been before the public, before the Art Commission, before previous commissions enough so that I think the entire Commission really ought to participate in this.

CHAIRMAN WALTON: We cannot postpone issues to have seven members present.

MR. WARNECKE: In other words, I think this has been postponed now for many years and if we can't wait to get the entire Commission, I think it is silly to jam it through.

MR. ROSZAK: On that wavering on legalities which I believe he's talking about --

MR. WARNECKE: No, I'm not.

MR. ROSZAK: The point is this, though, no matter what they said, it won't change the matter of the quorum.

MR. WARNECKE: We know that.

CHAIRMAN WALTON: There's another problem. Tomorrow will be a large collection of people present for their presentation. I don't know how big.

MR. ATHERTON: We have a list.

CHAIRMAN WALTON: I saw that list. That's just maybe. Nobody knows how many people are coming. I don't see how we can decline to take a position within a reasonable length of time.

MR. WARNECKE: I understand that, but --

CHAIRMAN WALTON: Legally it's thirty days, isn't it, Charlie?

MR. ATHERTON: There is no time limit.

MRS. SAARINEN: Excuse me. Have we not voted before with a quorum on very many important issues, as long as we have a quorum? I see no reason why we should make an exception on this design.

MR. BUNSHAFT: May I ask a question? If we voted this morning, it would be five to zero?

CHAIRMAN WALTON: Yes.

MR. BUNSHAFT: Aline is not going to be here tomorrow. Sasaki is. When will we vote?

CHAIRMAN WALTON: He'll be here tomorrow.

MR. BUNSHAFT: So we can vote tomorrow, can't we?
We can get six to nothing, can't we?

MRS. SAARINEN: May I leave my vote?

MR. ATHERTON: I don't think so, no.

MRS. SAARINEN: I can't get back here before 11:30;
what time are you voting on this?

MR. BUNSHAFT: I wonder about the question of
Sasaki being here tomorrow, and Aline leaving here, we'd have
six to zero. When are we voting, Mr. Chairman?

CHAIRMAN WALTON: I think we have our choice; we
can do whatever we want. Our public presentation is what,
Charlie?

MR. ATHERTON: It's 12:30 or 1:00, quite late, the
last thing.

MR. BUNSHAFT: You can come back, Aline. I think that
six to zero would be very good.

MRS. SAARINEN: Jack may not be here tomorrow, so again
it's five to zero. What is the difference between today and
tomorrow in that case?

MR. WARNECKE: I think Burnham Kelly would change his
mind if he were sitting here.

MR. BUNSHAFT: We have to vote this week end.

MR. WARNECKE: What's the big rush, is what I don't
understand. We have often taken things under advisement.

CHAIRMAN WALTON: Not things like this.

MR. BUNSHAFT: We haven't had seven here this year.

CHAIRMAN WALTON: It is very hard to get seven members here. To postpone a month and then turn up with five, it sounds as though we've been fighting, trying to get the Commission to agree. I don't think it adds to any aura of unity. I'm not trying to vote this through in any sense.

MR. BUNSHAFT: I don't understand the legality business. Does the voting have to take place simultaneously at one moment? There are five here today.

CHAIRMAN WALTON: What do you think, Charlie?

MR. ATHERTON: I really don't know, to be honest.

CHAIRMAN WALTON: I cannot ever, in conscience, allow a member who is in the country and not present when the material has not been shown to him, to vote on it.

MR. BUNSHAFT: We're not talking about that.

CHAIRMAN WALTON: I just know this is indefensible.

MR. BUNSHAFT: We're not talking about that. She's here today and not here tomorrow. Talking about two days.

MR. WARNECKE: Another legal question. Haven't we always let the designer present?

CHAIRMAN WALTON: Before we vote, yes.

MR. WARNECKE: Before we vote. I think we're in an indefensible position not to.

CHAIRMAN WALTON: I think that is a good point. This

is a hot issue.

MR. BUNSHAFT: You're raising all the fuss. If you want to get legal, you will be back here if necessary. But you'll be the one who is absent. Why can't you get back here at twelve, if it's serious? Sasaki will be here.

MRS. SAARINEN: I'll fly back again after doing a show, if it's important.

CHAIRMAN WALTON: We have a legal precedent on it in the Planning Commission. The same issue has come up. A member must be physically present to cast a vote on a current issue. There is no question on it.

MR. BUNSHAFT: Okay. In other words, this voting will take place around one o'clock tomorrow and right now Aline would be back, Sasaki would be here, and we'd have five to nothing; and if you could be here, Jack, it would strengthen it.

CHAIRMAN WALTON: And there's no question about it. It's just been up at the Planning Commission, a very serious matter, and they've had a legal opinion on it.

MR. BUNSHAFT: It's going to be five to nothing or six to nothing, and it's in your lap, Jack.

MR. WARNECKE: I just want to be sure you kill it and kill it well.

MR. BUNSHAFT: Then you ought to be back.

MRS. SAARINEN: If I can come back, you better.

MR. WARNECKE: To be sure we're in an excellent legal position.

CHAIRMAN WALTON: We are now in agreement on the procedure. I suggest one of us draw up a short statement that is very closely held of our position so that after we announce our vote, we give the reasons.

MR. BUNSHAFT: Bill, you have all this material. I think you ought to do the draft, and I'd like to make another suggestion. We usually don't meet tomorrow until 9:30 or something like that.

CHAIRMAN WALTON: Some ridiculous hour like that.

MR. BUNSHAFT: No, I think we ought to meet a little earlier and go over the draft business.

CHAIRMAN WALTON: Well, we can do that. Aline doesn't need to be here for that. Our public people won't be coming in until their scheduled times.

MRS. SAARINEN: What time are they coming in?

CHAIRMAN WALTON: The first is at 9:30, but we can meet at 9:00 to hammer it out.

MRS. SAARINEN: What time are the Roosevelt people coming in?

MR. ATHERTON: At 12:30.

MR. BUNSHAFT: I'd like to say one thing more before we drop this, Bill. When you write this thing, I don't think it ought to get too complicated with reasons because it

destroys the dignity and seriousness of it.

MR. WARNECKE: Just one other question. The geometric form on a very free flowing natural landscape and the desire to do something that fits with the landscape that can be quiet between the Lincoln and Jefferson. It's a very self-imposed form of geometric plan, I think, and it barely fits -- It's overpowering in scale and barely fits the land.

MR. ROSZAK : And is not characteristic of the land. I mean the land is one thing, and that is something else.

MR. BUNSHAFT: I'd say one more thing. If I were doing it myself, I would say --

CHAIRMAN WALTON: Off the record.

(Discussion off the record.)

CHAIRMAN WALTON: The next order of business is the Defense Department Building.

MRS. SAARINEN: May I go on the record to say if this is what defense of this country is coming to, I'm worried.

(Laughter)

III. SUBMISSIONS-REVIEWS

2. Department of Navy Defense Department Building

MR. BUNSHAFT: It's an office building.

MRS. SAARINEN: For the Defense Department.

MR. BUNSHAFT: I thought it was an apartment house.

MRS. SAARINEN: This is what I meant. If this is what

28 February 1967

Dear Captain Bartlett:

This will confirm the Commission's approval of the first increment of the Bowling Alley at Bolling-Anacostia Air Force Base which was presented at our meeting on January 25, 1967.

Approval is conditioned on the use of materials matching the adjoining buildings which have been previously approved by the Commission.

By Direction of the Chairman:

Sincerely yours,

C. H. Atherton
Secretary

Captain J. V. Bartlett
Commanding Officer
Chesapeake Division
Naval Facilities Engineering Command
Washington Navy Yard
Washington, D.C. 20390

cc: Col. E.J. Fletcher
Headquarters Command USAF
Bolling Air Force Base
Washington, D.C. 20332

Exhibit B

24 February 1967

Dear Mr. Jett:

This will confirm the Commission's action on Sheridan Circle, which was presented at the January 25th meeting.

We are opposed to any changes to the Circle with the exception of improving the maintenance of the existing grass and trees. The Circle is small and functions primarily as a visual element along Massachusetts Avenue, providing a simple setting of green landscape around the equestrian statue. The addition of walks and flower gardens would only serve to detract from its present character.

We would also like to point out that providing walks and benches for pedestrian use would require a complicated series of traffic lights in order to make access possible from the outer perimeter. This would also serve to seriously detract from the appearance of the general area.

By Direction of the Chairman:

Sincerely yours,

C. H. Atherton
Secretary

Mr. T. Sutton Jett
National Park Service, National
Capital Region
1100 Ohio Drive, S.W.
Washington, D.C.

Exhibit D

28 February 1967

Dear General Mathe:

This will confirm the Commission's action on the Buchanan School Playground material which was reviewed at our meeting on January 25th.

The design was approved, but the Commission regretted that more detailed information could not have been submitted. We found this especially puzzling since a good model and much better drawings were available. We hope that any future submissions will include all existing material in order to make the presentation as clear as possible.

By Direction of the Chairman:

Sincerely yours,

C. H. Atherton
Secretary

Brigadier General Robert E. Mathe
Engineer Commissioner
District of Columbia
District Building
Washington, D.C. 20004

Exhibit E

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS MAY 17, 1910

WILLIAM WALTON, Chairman

GORDON BUNSHAFT

ALINE B. SAARINEN

BURNHAM KELLY

HIDEO SASAKI

THEODORE ROSZAK

JOHN CARL WARNECKE

CHARLES H. ATHERTON, Secretary

1 March 1967

INTERIOR DEPARTMENT BUILDING
WASHINGTON

Dear General Mathe:

This will confirm the Commission's approval of the Weatherless School, Fort Chaplain Park, S.E., which was approved at our January 25th meeting.

The Commission thought the design was considerably improved over the original submissions.

By Direction of the Chairman:

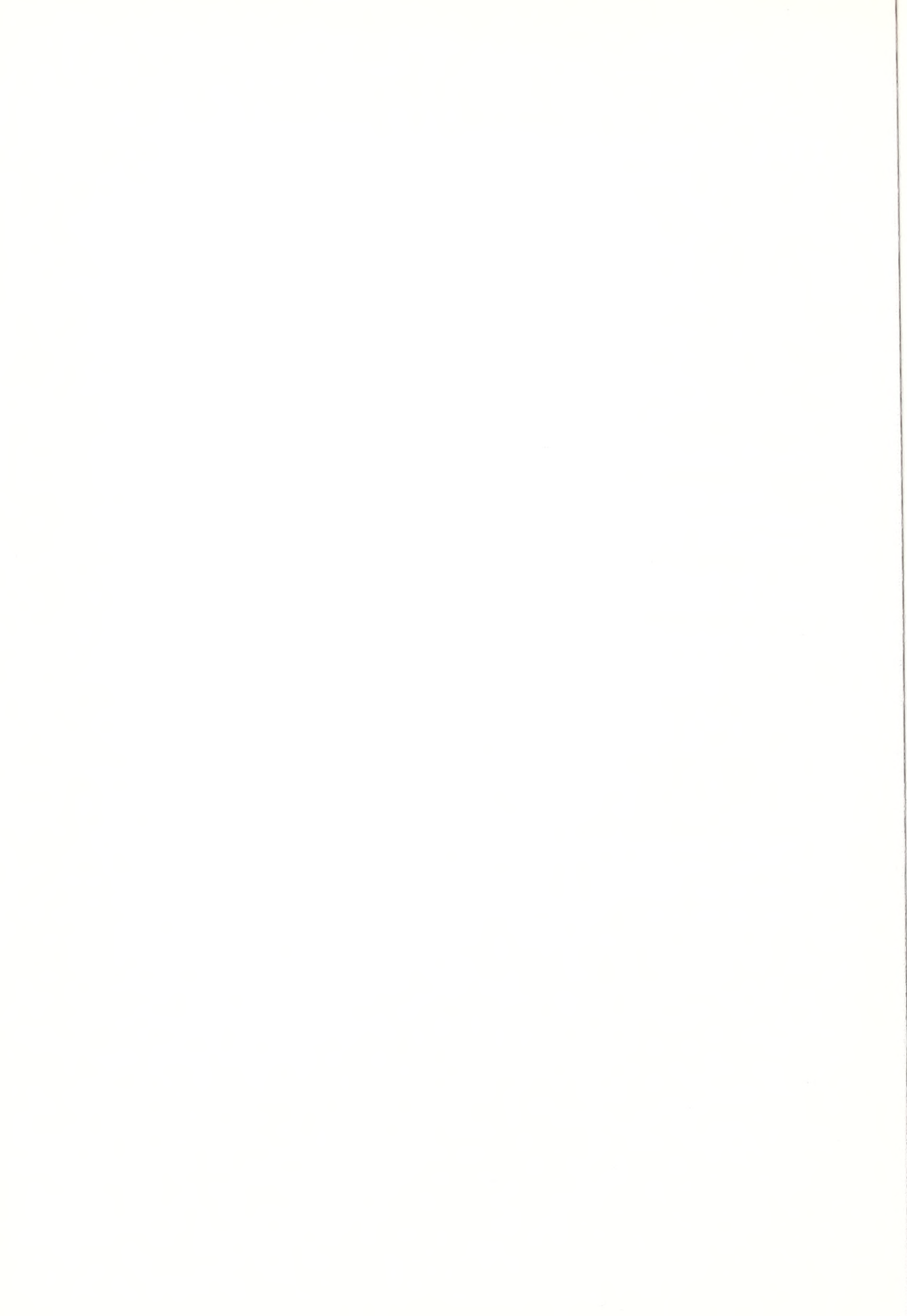
Sincerely yours,



C. H. Atherton
Secretary

Brigadier General Robert E. Mathe
Engineer Commissioner
District of Columbia
Washington, D.C.

Exhibit A



1/25-26/67NO
SL 67-
ADDRESS AND OWNERPROJECT

50 1245-25th St., NW

BWA Washington, Inc.

Office & garage bldg.

ACTION: Ret'd. for further study. Relation on penthouse of lower precast band to louvers is unresolved. Suggest substitution of louvers for this element. Indicate material & color of louvers & door on penthouse. Indicate color & materials of loading dock door & adjacent louver areas, 12/21/66.

51 2300 Calvert St., NW

American Security & Trust Co.

1 non-illuminated 5 sq-ft metal plaque flat against bldg.

ACTION: See previous action, 12/23/66.

52 415-12th St., NW

John Hancock Corp.

1 tempo. constr. sign. 96 sq-ft. Blue, black, & white.

ACTION: App'd. as a tempo. sign for duration of constr. only, 1/12/67.

53 436 New Jersey Ave., SE

John Robert Vastine

Remove exist. fenestration from windows & install new glazing & sliding glass doors back 4'-6" & constr. new brick parapet.

ACTION: App'd., 1/24/67.

56 1961 Biltmore St., NW

Norman Bernstein Mgt., Inc.

Remove exist. porch & alter entry to house.

ACTION: App'd., 1/25/67.

57 1963 Biltmore St., NW

Same as SL 67-56.

60 1107 Penna. Ave., NW

American Security & Trust Co.

Relocate exist. sign prev. app'd. by CFA from 919 Pa. Ave., NW to tempo. quarters at 1107 Pa. Ave., NW. 1 s-f 16.75 sq-ft sign plus photos of 1107 Pa. Ave., NW, 1/24/67.

ACTION: Ret'd. for location of sign on bldg.

PROJECT

ADDRESS AND OWNER

NO
SL 67-

- | | | |
|----|--|--|
| 61 | 1860 Redwood Terrace, NW
Burton Hutman
ACTION: App'd., 1/24/67. | Build 2-car garage & fence of masonry (brick facing). |
| 62 | 301-1st St., NE
The Capitol Hill
ACTION: App'd., 1/24/67. | Install 2 red, white & blue canvas awnings over entrances & extending to 1'-6" back from curb. Fixed iron frames & posts. |
| 63 | 809-13 Maine Ave., SW
Hogates Restaurant
ACTION: Disap'd. Omit all awnings over windows & maintain length of exist. entr. marquee, 1/25/67. | Install 27 aque & white canvas awnings over windows & extending 2 entr. canopies to 1'-6" from curb. With fixed iron frames & posts. |
| 64 | 1510 H St., NW
R.J. Donohoe & B. Dreyfuss
ACTION: App'd., 1/24/67. | 9-floor office bldg. Study of 1st fl. elevation as requested by CFA 12/2/66. |
| 54 | 415-12th St., NW
John Hancock Bldg.
ACTION: All material app'd. except for precast conc. to be used on main window panels on facade. Request resubm. of this sample in several darker shades respecting the limestone on the so. side of Pa. Ave., 1/25/67. | Exterior material samples for office bldg. |
| 55 | 2700 Va. Ave., NW
Watergate Improvement Assn.
ACTION: Disap'd. Material inadequate & presentation unclear. Request subm. of entire profile & section of proposed bldg., in comparison with Bldg. No. 1. Clearly indicate changes from previously app'd. scheme. Also submit well drawn elevations of all sides of bldg. No. 3 as originally app'd., & show in red all changes to setbacks & balconies so that they can be easily compared with Bldg. No. 1, 1/26/67. | 13-story reinforced conc. apt. bldg. Stage III, Bldg. 5 |

REPORT OF ACTIONS TAKEN ON SHIPSTEAD-LUCE ACT APPLICATIONS (Continued)

PROJECT

ADDRESS AND OWNER

NO
SL 67-

58 1735 New York Ave., NW 7-story, penthouse, 2 basements bldg. for Nat'l. Hqtrs. of
American Inst. of Architects AIA.
ACTION: See attached ltr. to Ass't. Superintendent of Licenses & Permits, 2/16/67.

59 2128 Cathedral Ave., NW Constr. 1-family dwelling.
Edw. Blanco

ACTION: App'd., provided sample of material & detailed landscape plan be subm'd. for review, 1/25/67.

February 16, 1967

Ref: SL 67-58

Dear Mr. Green:

This will confirm the Commission's action on the AIA Headquarters Building that I gave to you over the telephone on February 6th.

The Commission approves the general concept as developed to this date. Our primary concern however is that the design of the new building serve as a quiet backdrop to the historic Octagon. We know that the Institute shares this concern because of the considerable effort that is being made in the purchase of the Lemon Building, affording much more latitude in the planning of the site. Therefore every effort should be made by the architect to avoid anything that might be considered overly complicated or manneristic in the design. The material presented at the meeting was largely schematic, so any specific criticism of the details would be premature. But some of the sketches suggest that in certain areas the Commission's concern can be justified. This is especially true on the lower portions of the facades bordering the garden. We hope this will be very carefully studied.

By direction of the Chairman:

Charles H. Atherton
Secretary

Mr. Julian P. Green
Assistant Superintendent
of Licenses and Permits
106 District Building
Washington, D. C. 20004

REPORT OF ACTIONS TAKEN ON SHIPSTEAD-LUCE ACT APPLICATIONS

DEC 12 1966

NO ADDRESS AND OWNER

PROJECT

SL 67-

41 2700 Va. Ave., NW

Watergate Improvement Assoc.

Stage III. Bldg. 5. 13-story reinforced concrete apt. bldg.

ACTION: Disap'd. Follow design originally app'd. under SL 65-141, 12/12/66.

42 2201 Va. Ave., NW

Riverside Towers

12" x 24" bronze sign plaque.

ACTION: App'd., 12/6/66.

43 1011 D St., NW

Waffle Shop

Install 1 retractable red canvas awning above entr. & window.

No fixed iron frames or posts.

ACTION: No obj., provided awning has no end panels or valance, 11/29/66.

44 5415-16th St., NW

Sixth Presby. Church

Underground wiring for floodlights, mounted on 18"x24" cement slab, flush with ground 10' back of sidewalks, on 16th St.

side & Kennedy St. side. To be surrounded by shrubbery.

ACTION: No obj. to lighting, provided all equipm. is neutral grey & is screened with low planting, 12/2/66.

45 1860 Redwood Terrace, NW

Dr. Burton Hutman

Build masonry garage & fence.

ACTION: Ret'd. for add'l. inf. & restudy. Subm. more accurate photos. Indicate treatment of exist. garage, driveway & curb-cut. Recom. use of a single material on garage, preferably stone. Slope of garage roof & cornice details to match exist. garage. Restudy gate location & details. Move connecting wall back about 1', 12/7/66.

46 415-12th St., NW

E. W. Dreyfuss & Assoc.

Tempo. constr. sign. 1 s-f, 150 sq-ft sign. Metal. white & black.

ACTION: Disap'd. Proposed sign exceeds allowable area of 25 sq-ft, DEC 12 1966

REPORT OF ACTIONS TAKEN ON SHIPSTEAD-LUCE ACT APPLICATIONS (Continued)

DEC 12 1965

NO
SL 67-

ADDRESS AND OWNER

PROJECT

47

50 Mass. Ave., NE
Wash. Terminal Co.

Details of ventilator modifications supplement to details for
reroofing concourse (7/1/66).

ACTION: App'd., provided that clear, white, or gray translucent plastic be substituted for green plastic,
12/14/66.

48

2128 Cathedral Ave., NW
Edward Blanco

1-family residence.

ACTION: Ret'd. for further study. Relationship between brick piers, concrete base, & wooden balcony dis-
turbing & unresolved. Has any consideration been given to use of articulated columns & stucco finish above.
Also question location of chimney over void of entr. doors, & the narrowness of steps, 12/14/66.

49

1895 Ingleside Terrace, NW
Johnny M. McCarter

Encl. exist. rear porch. No changes in upper rear porch.

ACTION: No obj., 12/14/66.

REPORT OF ACTIONS TAKEN ON OLD GEORGETOWN ACT APPLICATIONS

NO OG 67-	ADDRESS AND OWNER	PROJECT
97	3248 N St., NW Eight Realty Corp.	Remodel. Sandblast brick. New sash, new entr. door.
ACTION:	Ret'd. for add'l. inf. Drawings still do not adequately show correct inf., particularly in re. to details of entrances & stairs. Open side entrance stair on east elevation unsuitable. Recom. an enclosed addn. to the bldg. matching exist. arch'l. character. Also recom. that "fillet" type of arches on garage openings be eliminated. Please furnish details of front exterior stairway, 12/16/66.	
102	2802 Olive St., NW Chatel & Wise	Install 1 light over front entr. door. 60 watt bulb. No. 818 Artolier Fixture.
ACTION:	No obj., 12/6/66.	
103	1015-30th St., NW W. T. Galliher & Bros.	Repaint exist. sign on roof of mill. Faces Whitehurst Free-way. No chgs. in copy, colors, size or constr. Repainted on permit #B-94374 issued 11/26/62.
ACTION:	No obj., 12/6/66.	
104	Rear 3232 P St., NW Herbert & Freda Rubman	Air-cond. unit on roof on steel beams.
ACTION:	Recom'd., provided air-cond. unit is screened with horizontal inverted louvers, painted neutral gray, 12/15/66.	
105	3330 Prospect St., NW Leroy T. Morgan	Enlarge window on Bank St.
ACTION:	No obj. to design of window on Bank St., 12/15/66.	
106	1027-33rd St., NW Edmund J. Flynn Co.	1 s-f, 2.6 sq-ft sign. 4" white individual ltrs.
ACTION:	Recom'd., 12/15/66.	

Appendix 2

NO
OG 67-
ADDRESS AND OWNER

PROJECT

107 Rear 1054 Warehouse Alley, NW
Benzel Selis

Install paper processing machine.

ACTION: Ret'd. for add'l. inf. Show exact height of stack & height of roof in relation to stack. Give site plan showing location of equipment, 12/15/66.

108 3520 Prospect St., NW
D. C. Transit System, Inc.

New entr. door, limestone trim at entr., carriage lamps for entr. new terrazzo fl. Refinish walls & ceiling.

ACTION: Not recom'd. Proposed changes unsuitable in most respects & detract rather than add to the appearance of this entr. No obj. to new solid panel door of an appropriate design. Suggest recessed lighting over doorway as a substitute for carriage lamps, DEC 30 1966

109 1243-34th St., NW
Mr & Mrs John K. Knaus

Add 2nd fl. frame addn. at rear. 2-story brick addn. in center part of so. side of house (set back about $9\frac{1}{2}'$ from face of exist. house.)

ACTION: No obj. to addn., but recom. restudy of windows to be more in character with exist. house. Suggest wooden double-hung sash with light sizes to match exist. front windows. Use cornice at roof line. Paint addn. to match house. Resubm. revised drawings, 12/15/66.

111 1434-36 36th St., NW
D.F. Johnson & W.S. Compton

6'-6" cedar stockade fence. $6\frac{1}{2}'$ wooden stockade type fence.

ACTION: No obj. to stockade fence proposed, but would prefer a fence to match exist., 12/15/66.

112 1719-21 Wisc. Ave., NW
Tino's Continental Restaurant

Model of proposed work.

ACTION: Not recom'd. Model confirms earlier doubts about suitability of proposal. No obj. to an encl'd. 2nd-story addn., but that would probably necessitate a completely redesigned front elevation, DEC 30 1966

REPORT OF ACTIONS TAKEN ON OLD GEORGETOWN ACT APPLICATIONS

DEC 12 1966

NO
OG 67-
ADDRESS AND OWNER

PROJECT

- | | | |
|--|---|---|
| 91 | 1207-28th St., NW
Educational Cinema Productions | 1 d-f, 3 sq-ft sign, hanging. White bckgd. Black & logo blue ltrs. |
| ACTION: No obj. to sign, provided edges are trimmed with small molding, 11/28/66. | | |
| 92 | 1601-28th St., NW
Capt. Peter Belin | Alterations incl. new side entr., replace exist. wood stoops, roof shingles. |
| ACTION: Recom'd., 11/15/66. | | |
| 93 | 3256 M St., NW
Brewton's Stationery | Repaint exist. sign same colors. 1 d-f sign. 8'x1'-8". Metal. White ltrs. on maroon bckgd. |
| ACTION: Exist. sign nonconforming to ltr. & intent of OG Act. Strongly recom. a new, more suitable sign for this location, 11/28/66. | | |
| 94 | 2901 K St., NW
Leroy O. King | Erect premanufactured grey cement storage bin on skids. |
| ACTION: No obj., provided equip. is finished in a neutral gray, 11/28/66. | | |
| 95 | 3235 R St., NW
Mrs S. J. Lanahan | Remove east end of front porch incl. portion (part of it roofed over) which runs back along east side of house. Add driveway. Rear addn. not visible. |
| ACTION: Recom'd., 11/28/66. | | |
| 96 | 1801-03 Wisc. Ave., NW
Tino's Continental Restaurant | 3 spotlight fixtures fastened on wall to illuminate parking lot. |
| ACTION: No obj., 11/28/66. | | |

REPORT OF ACTIONS TAKEN ON OLD GEORGETOWN ACT APPLICATIONS (Continued)

DEC 1 2 1966

NO
OG 67-

ADDRESS AND OWNER

PROJECT

98

3000 M St., NW
Sinclair Oil Co.

Floodlights. Replace exist. island & floodlights with same type.

ACTION:

Not recom'd. Quantity & location of lights unacceptable, DEC 1 2 1966

99

1400-35th St., NW
Lt. Gen. Jos. Smith

Carport of red brick, tin roof.

ACTION:

Resubm. showing details of proposed fence & relation between carport roof & porch roof. Use shed roof on carport, 11/28/66.

100

3103 M St., NW
Georgetown Lamp Gallery

1 s-f, 11 sq-ft (approx.) sign, cut-out wood ltrs.

ACTION:

Recom'd. Suggest a slightly more spread-Out spacing of ltrs., 11/28/66.

101

2818 N St., NW
Lucia N. Mason

Enlarge rear balcony to create open terrace off 1st fl.

ACTION:

Recom'd., 11/28/66.

28 February 1967

Dear Miss Adams:

This will confirm the Commission's action regarding two medals presented at our meeting on January 25th.

Both the Father Marquette Medal and the Medal Commemorating the 50th Anniversary of the Federal Land Bank System were disapproved. The design of medals submitted to this Commission continues at a very low ebb and until there is substantial improvement, medals submitted to this Commission will continue to be disapproved. We see no excuse that this condition should prevail. It is a needless reflection on American artists, many of whom the Commission is sure are capable of producing outstanding works of art.

By Direction of the Chairman:

Sincerely yours,

C. H. Atherton
Secretary

Honorable Eva Adams
Director, Bureau of the Mint
Treasury Department
Washington, D.C.

Exhibit H

28 February 1967

Dear Mr. Hartzog:

This will confirm the Commission's approval of the revised scheme of the sculpture garden and skating rink presented at our January 25 meeting.

This is far superior to the earlier design. The combination of the skating rink and the sculpture garden is a very happy solution and the two uses will compliment each other very well throughout the year. The Commission, of course, would like to see the design studied in much greater detail before final approval is given.

By Direction of the Chairman:

Sincerely yours,

C. H. Atherton
Secretary

Mr. George B. Hartzog
Director
National Park Service
Department of the Interior
Washington, D.C.

Exhibit I

28 February 1967

Dear Captain Bartlett:

This will confirm the Commission's approval of the general scheme for the Defense Department Building at Bolling-Anacostia Air Force Base, which was presented at our January 25th meeting.

As you know, the Commission thought the architect had developed an extremely good solution in handling a building of this dimension. His arguments for breaking down the massiveness of the building and thereby developing a more easily identifiable circulation and sense of location were very persuasive. The proposed scheme for covering the large amounts of surface parking is essential to the success of the entire project and the Commission insists that this be carried forward as proposed. Our approval is conditioned on this point.

We would, of course, like to see further studies of the elevation and in particular the method by which the horizontal sunshades are supported on the exterior walls. The present scheme seems somewhat contrived. It is our understanding that the architect also has some doubt and plans to study this aspect of the facades in greater detail.

By Direction of the Chairman:

Sincerely yours,

C. H. Atherton
Secretary

Captain J. V. Bartlett
Commanding Officer
Chesapeake Division
Naval Facilities Engineering Command
Washington Navy Yard
Washington, D.C. 20390

Exhibit J

25 Jan. '67

too. You have doubts about the profile of that. We have doubts about relationship of the so-called hangers. This will take more study.

MR. BUNSHAFT: Maybe you could keep the hangers but make it stronger at the top.

MR. YAMASAKI: That's a good point.

MR. BUNSHAFT: I don't know.

MR. YAMASAKI: Maybe what happens is we show beams.

MR. BUNSHAFT: There's something funny in this thing just striking out for the level of it, you know. Somehow this hanger ought to really count here instead of coming out. It doesn't look like a big girder. We have to have something to criticize. I think we ought to quit while you're ahead. Everybody wants to make a speech, but what the heck!

CHAIRMAN WALTON: We thank you very much for a marvellous presentation.

The next item, Mr. Atherton, the aquarium.

V. 3. National Aquarium - Proposed Design.

(The members of the Commission withdrew to the adjacent room containing models of the Aquarium to view projected slides and models)

CHAIRMAN WALTON: Now, before anyone takes command of my meeting, I can see people poised to, Mrs. Saarinen wishes the record to show that her connection with the Saarinen firm ended long ago, and she will insert a statement to this effect in our

Exhibit K

proceeding. This is a peculiar relationship. It's as though the heirs of Gordon Bunshaft were present. You can see the problem. We just want the record to show this before we even start. Not that the question is about to be raised.

Kevin, the floor is yours.

MR. ROCHE: Thank you. We had a somewhat unusual situation here in that we're presenting at the same time that we're presenting the building, the program for the building. So we had to prepare this side presentation to explain the program to the Department of the Interior and to the GSA, and we would like to start, before I get into the aspects of the building, *by* ~~I think that~~ ^{having} Charles ~~should~~ speak ~~some~~ on the program and the work he's been doing for about six months.

MR. EAMES: I'll really not attempt to give the program, though later on if there is any question about anything, we can talk ^{of} ~~to~~ it.

However, I think more important is ~~sort of~~ the general relationship that this kind of institution has ~~to do~~ with the ~~sort of~~ intellectual climate that we find ourselves in now, and we're going to be related to, let's say for example, the ponte vecchio as it was planned, ~~and~~ ^{There} were plans to put ~~on~~ ² on this bridge, little things that ~~would be~~ ^{were} indicated on the plan, little shops containing interesting objects, ^{This} ~~which~~ is very fine until you begin to provide it with the interesting objects, ^{then} ~~because~~ somehow or other, the things that people covet are really hard to come by.

One expects that by the time this building is finished and if not soon thereafter, almost the only covetable things that will be left will be the intellectual ideas; and it might be a good thing ~~so that~~ ^{no} matter what we do, in certain respects, a building like this is going to not be able to quite live up to the demand that will be made on it at the time it's finished.

Therefore, naturally the thing we've been most careful to do is to work on a foundation which can be built, which can be in the future developed and built as a federal project. A national aquarium has to fulfill a very special kind of expectation, one entirely different than similar institutions would have to ~~fulfill~~ ^{fulfill}. It is different, of course, in that it's a research-oriented institution, but aside from research, research activities, it has responsibilities that go far beyond entertainment, ^{and} ~~and~~ ^Naturally it will be used extensively as recreation, will afford recreation but even in the recreation, the national aquarium will have to be able to provide an introduction to the disciplines that are sort of a study of aquatic animals and environment.

Involvement, personal involvement in this discipline would enable the visitor to fulfill another kind of obligation that a federal building would have. That is, it would enrich the life of the visitor, would sort of broaden his point of view, would seem to help to prepare him to ~~sort of~~ meet the changing problems of the world. It would perhaps make him aware of the world of water, both its values, its uses, and to strive to use it

and to protect it. He couldn't go through this without having a strong feeling of a conservationist nature in terms of protection of this kind of an element.

Even though the aquarium would not have as its main commitment pleasures of the visitor, still the path it might take him down in order to reveal these other things might, in the end, turn out to be the most pleasurable path. It would not be committed to his entertainment in that sense, and the view from that path is apt to be very much like the view a scientist has of his work, because it might be the kind of thing which would not only sort of let him in, in a way, on the disciplines, and give him a chance to experience the disciplines, but also give him a clue as to the pleasures the scientist has at his work.

Naturally, we become terribly involved in it in terms of details and how the things are to be used, and how the animals themselves would be related to the thing; but what it finally boiled down to was this: not only did we have the public spaces and research facilities which were terribly well defined, but we also then had four other kinds of spaces that had to be treated to round this thing out:

One, the area, which was used ^{by} ~~and~~ the animals themselves, live animals in tanks, ~~which~~ had to be a highly flexible area so that it could change as the problems developed.

But secondly, in relation to the animals themselves, we had a kind of disciplinary back-up that takes almost an equal amount of space and by that I mean a library, a special kind of library, which we did talk about later; several kinds of orientation films that don't tell what the visitor is going to see but relate it to a larger framework; and then a series of exhibition spaces where both permanent and temporary exhibitions would be held, and the list of exhibitions that could be held in relation to this aquatic world, the animals and their environment is absolutely hair-raising, and much of it has been buried, buried in other institutions around Washington in particular. The Smithsonian itself is enough to provide an awful lot.

Then in addition we have the tanks, the disciplinary back-up; and then a place where really the activities of the visitor and the activities of the scientist in the institution genuinely overlap. It's a very important part of this institution and that's the living ecology, and this is a case in which it's not any single animal but the animals in balance in relation to each other and the plants and the water and the birds. There are two aspects to this which you'll see. In this case it's an everglades slew and some tidal basins but it's a complete living thing.

Then the fourth aspect is a thing that we think of and thought of originally mainly as a sort of safety valve, an overload cut-off, or whatever you will, and that's the use of the

open spaces in the building so that on those days when indeed the record crowds do come and assuming that they coincide with the fair days, ~~that~~ the crowds can explode over the surface of the terraces and get another kind of extension of the same discipline-oriented presentations and expositions that they have inside. ^{These} ~~things that~~ ^{and} could be enjoyed and viewed ^{as well as} ~~which~~, in a sense, would also serve as a marquee, ~~but things that would~~ take care of this overload and certain seasonal things like having to do with children's poke-and-punch, do-it-yourself, feeling the animals and the aquarium.

Essentially those are the four elements that have our attention. Kevin, why don't you talk about it?

MR. ROCHE: Our problem is also that in addition to accommodation of those elements, we have the problem it is not an aquarium, it's a national aquarium and is in Washington. Starting with the last section of it, it's to put a building in Washington, ~~and to understand that~~ we have to understand the Washington plan which you all knew but we didn't when we started. To acknowledge the Washington plan, you have to go to the District of Columbia.

(At this point, Mr. Roche commented as slides were shown.)

MR. ROCHE: Starting with the District, the original ten-mile square was in the Potomac and this generated two lines, a horizontal line which is the mall and the vertical line which is the White House, the Washington Monument, and the Jefferson.

These two lines have assumed pertinence to our site which is here (pointing to site on a slide), which we'll explain later on.

Looking at the site in a little closer detail, the mall and vertical axis, and then this additional element which ~~now comes in which~~ is the Tenth Street Mall and the overlook and connection to our site, ~~which is down here~~, which is the so-called Ponte Vecchio coming across at this point here (indicating), and this would be our site.

Now, the site poses very special problems, in relation to Jefferson, ^{Memorial which is} ~~it's~~ here across the expressway. It's in this section (indicating). Looking at it from the monument you can see the existing tennis courts, some temporary buildings, and the site is in here (indicating), ~~and~~ It's really hard to see where it is because, although it's a pleasant enough golf course, as a building site it has a real sense of being nowhere. There is no compelling reason for putting the building any place, any architectural reason for putting it any place more than any other. So one of the first problems we have to face is establishing a sense of place, and this coincidentally solves some other problems as well.

Again, ^{here are} the tennis courts and temporary buildings.

The site is here and the access to it was proposed across this Ponte Vecchio (indicating on slide), ^{or from} a three-story structure terminating in an overlook on this side. We do not feel this is an appropriate approach to a national aquarium for several reasons, many of which

are obvious. We do not feel people should be forced to go through an auto arcade to get to an aquarium. We do not feel the concept of robbing people as they have to pass through is a direct concept of providing something for them. We would like to propose an alternative suggestion for making this bridge, which would be to make an open bridge independent in itself. You can see both sides and the space between this bridge and the overpass or this expressway bridge. Perhaps put in a floating island to accommodate these commercial activities, where they'll have to be good enough to attract traffic. They'll have to be good enough in themselves to get people to come. We know this is possible; it's been done in other places. This might even begin to solve some of the appalling problems which exist as a result of this bridge construction.

SECRETARY UDALL: You say floating bridge, Kevin?

MR. ROCHE: I don't mean literally fully floating, I mean anchored in the channel.

SECRETARY UDALL: I see.

MR. ROCHE: This comes to the overlook, and from there we go to the platform of the aquarium. Now we know the aquarium program does not accommodate many things which should be accommodated and will certainly come in the future. For instance, there will be the need and should be the need for a large cetacean pool where various mammals can be seen, a tank some three hundred feet in diameter. There could be a research element because we know

spread out here. There is need for several
connected to the aquarium function and possibly all
arranged around some kind of mall.

WALTON: You can ask questions.

Q: How are people coming to the aquarium,

MR. ROCHE: They can come only one way, and that is to the overpass and either park or come on minibus, These small buses. And they either walk across the bridge or come in the bus, and they arrive in here (indicating) and walk from here to the aquarium.

MR. BUNSHAFT: That is the only approach?

MR. ROCHE: There is no parking provided at all here except for school buses. I am not talking about our plan. I am talking about the original scheme which is what we are following in a sense.

SECRETARY UDALL: May I add one other matter. I think we ought to understand this. Under the minibus system, which we are talking about, this might very well be on the route that comes ^{to} Jefferson Memorial here and back. It would probably be a terminal point if that were so, which would make it possible for people to come in but he's quite right in saying as far as people coming and parking their cars, we will not have parking here.

CHAIRMAN WALTON: But the minibus might come another route?

SECRETARY UDALL: That's right.

Would they park over across the river and come across the bridge?

MR. ROCHE: That's right.

MR. BUNSHAFT: Large groups, buses will approach on this side (indicating)?

MR. ROCHE: School buses will come in and can be provided for.

What this scheme would propose is that when you go to the trouble of coming across the bridge, you are really coming to a whole place, a public space, where many activities can go on: the aquarium, the additional cetacean areas, so it becomes more worthwhile. We know that the site will never end up with more buildings.

MR. BUNSHAFT: It means everybody coming to this area is going to walk across this bridge if they work here -- or minibus.

MR. ROCHE: If they work there, there will be employee parking.

MR. BUNSHAFT: There will be?

MR. ROCHE: Yes, but they either come on a small bus or walk. Of course this shows the existing Park Service building and already there is parking in here. What we're trying to do in here, also, this thing has just been plopped down on the island, ~~and we are trying~~^{is} to give it some relationship.

Now coming to the building itself, of the four areas just mentioned, this is the typical aquarium-gallery kind of space where you have public space, you have tanks, a back-up service area, and people walk through this. There are some orientation theaters or galleries and this is best housed in what you might call a loft space. We are planning this in a 45-40 bay, 20-foot high ceiling, and these walls will be semipermanent because they need to be moved, the exhibits need to expand. There's no reason at all why they have to become permanent areas.

The second area is where the whole ecologies will be told, in this case the everglades, where the various water from brackish, clear, to salty would be accommodated. All the marine life, fresh water life, actual trees, bushes, and shrubs; and bird life of the place. So you get this whole environment and the whole ecology.

CHAIRMAN WALTON: Is the spectator walking through this?

MR. ROCHE: The spectator would walk through this, and as nearly as possible we'd be able to tell the story of all the various kinds of life that take place, so that you get a related story.

MR. BUNSHAFT: You would not see the fish in the water?

MR. ROCHE: You will see the fish in the water because you can either see them from above or there are many levels in this where you could also see them horizontally.

Now, this kind of space is best housed in a greenhouse,

so this becomes the second element that we have to deal with.

The third major element of space is the overflow space, the outdoor garden or terrace, where there are outdoor exhibits, places to sit down, shade trees. It's a place that is both educational, not only in an aquarium function, but also a very pleasant place to be, because when you bring a family it's very nice to have a place to sit down in the open, and this begins to solve the problem of accommodating incredible numbers of people. There are tremendous numbers of people and, in fact, we do not have a large enough building to accommodate them if we don't do something like this.

Now, looking at the site in a little more detail, the channel, ~~and these~~^r are some willows right around the edge of the site (indicating). The elevation of the site is about the elevation of 10 to 12. The 75-year flooding level in here is at elevation 16, which would be somewhere in here (indicating). Now we must remember, also, people are arriving in at a level about here (indicating) because they're arriving at 25 feet above, they're arriving from the bridge, and arriving at elevation 25 feet above grade, so they come in at this elevation and they land on a deck, and this is the entrance to the thing. It is a large deck which becomes an open garden. This is also the water level in the aquarium itself. All the tanks are below this line, so as you go down you see some water from the top and down below the side.

In plan this is the arrival from the end of the bridge; the ticketing takes place here (indicating); the minibusses and all that ^{type of} circulation goes here; and you come under cover but in the open to this point (indicating) and you have several choices. This would be a direct route downstairs, this is to a community pool around which you can go on a ramp and go downstairs from there, or you may elect just to walk around the garden and see some of the outdoor exhibits before you actually get to the aquarium itself.

Should you go down below, you enter a large [#]concourse 80 feet wide, ~~and~~ ^o this contains all the information services, book store, and also is the entrance from the school buses. The school [#]children would arrive on the grade level, come in at this point (indicating). There ^{are} ~~is~~ a lunch room, toilets, lockers, the library, and this becomes an assembly point for the beginning portion of the exhibition.

You come in here (indicating) into two orientation theaters, each seating 500 people, operating probably on a 20-minute cycle, or you can bypass and come into the exhibition space itself, which as I explained earlier, is just typical flexible loft space. This (indicating) shows the exhibition and back-up and in this section back here, we have the services, research and general administration.

MRS. SAARINEN: What was the module here?

MR. ROCHE: Forty feet. This is a very large building,

There are ways not shown on this that you can get

section through the deck that we entered

around which the spaces are organized down

the galleries down underneath (indicating).

One element we have to add ~~in~~ is the

which can be very simple just to put it in as a

however, there are many reasons why one would

do it this way. This suggests an architectural

whole thing at one time. We prefer to get

which by its nature unfolds so that as

you're not aware of the space, you are

aware of things immediately ahead of you, and the space seems just to keep going on.

There are also other reasons and this gets back to the plan of Washington again, because this is our relationship to the east-west, north-south lines, and ^{the} building faced this way, because this is the building you really begin to see, would be a very casual relationship indeed. So we found that a building such as this (indicating) would solve two problems. It would solve the problem of the unfolding space, as you progress through it. The space does unfold. It also begins to establish some kind of reasonable relationship to the major axis in the city. In fact, if I turn this in its correct north-south

orientation, you begin to see how it relates to the mall.

This becomes a terminal point for an axis relating to the mall.

And you see this then in the overall model. Here is the mall and right here is the building at scale, with the greenhouse relationship in there.

Now we have seen this in plan but what is it in section? And when you get to thinking about greenhouses, there are relatively few ways in which you can do them. This is a pretty typical characteristic way to do it or alternatively, you can do it as most botanical gardens have done, in this way (indicating). This did not seem to be a very good shape for a form which has this quality and plan, because the plan is asymmetrical in relation to the sectional shape. We felt perhaps if you could move this point over and create this kind of shape (indicating) it would more recognize the plan form that it has. It also does some other things: makes a certain amount of sense in relation to the sun because this vertical plane now follows the whole path of the sun, which means we get no sun on this side, which helps us a little bit. It also means progression through the building is from this side (indicating) and you see the trees and sunshine would be filtering through them.

This gives us a greenhouse which has a certain amount of action and form all of its own, and we put that on the building and this becomes then the whole building.

Now, this immediately brings up the problem of height and

we tackled that right away. We're assuming that this is the legitimate ground level because this is the level from which you enter. This is the level people see the building from. At this point we're 114 feet above the level which means we are crossing through the normal height level of 90 feet established in Washington, by about that much. What does that mean in terms of detracting from the capitol or any other buildings? Of course there are already several buildings on the mall that go through *the normal height level* ~~this~~. This is 160 feet high, this is 124 (indicating). Even looking at the capitol itself, if we place the aquarium on the east plaza to see how high it would be in relation to that, it comes to this point on the drum (indicating on slide). However, this is 80 feet above the level of the site we are building on. If you move it to its actual level, this is the actual height relationship and the height of this relatively transparent element, which does not even come to the level of the cornice on the main block.

There are other relationships to be considered. There is the problem of entering from the airport. What's the relationship again of that view to the capitol building and we see those. Here's the aquarium, the capitol, and ~~and~~ you can see there is no real obstruction.

Here's another view. And then just going back, finally going back to our original map, we found we were almost at the intersection of these two lines and we found completely by

^{that} accident/we had reflected the shape of the District of Columbia almost at the intersection.

These are the elements of the building. First, the platform 400 feet square, 20-foot grid. We put in 20-foot columns. This is the space which has general exhibition, research offices, all those functions. On that we put the deck which houses the open air, has the garden, the open-air exhibits, ~~The~~ approach from the bridge which comes down the stairs to the community pool. Finally, we put in the environmental area, which is this everglades section, the tidal pools, and we put the greenhouse on that.

So this is the whole building in all its various parts.

We have some models of this which we'll see in a moment, but perhaps before that it might be interesting for you to get some sense of the kind of exhibits that can be put in this. Charles has some material on these.

MR. EAMES: Thanks.

That greenhouse itself, if you are at one point or the other, at no point in it are you ever in a place where you can see the end of it from both sides. There's always one side where the curvature is still going away from you, and the whole thing of the ecology is -- this is really the place where sort of the idea of the next larger thing, the next smaller thing comes into its own because the biologist never considers in this case

an organism as an isolated thing but just in relation to the next larger thing and next smaller thing. When we think of the everglades, we think of tremendously large spaces, and the notion of putting them in a greenhouse seems to be indeed ridiculous, but there are many aspects. -- If one begins to look closely at the everglades, you find that the everglades themselves are chosen because it's a situation on the East Coast in North America where there is, because of the nature of the place, the nature of the water, the nature of the climate, a tremendous number of living organisms that sort of live in close relation to each other, and the various textures that you get in the everglades, and we'd have it also varying from the extremely brackish to the less salty in a series of relationships, which support different kinds of life.

This (indicating on slide) is a big soft-shelled turtle. The kinds of life that you see here is from a series of photographs that were taken from a boardwalk in special tourist situations in the everglades, so that at no time were they taken out going into the wild, but more or less an idea of how the animals react to a situation where the boardwalk, the raised boardwalk has existed for some time. They themselves have gotten used to the visitor and treat the visitor very much as though he were indeed part of just the surrounding community.

These big fellows here (indicating picture of alligators) were photographed in some cases right below the raised path

This is a mangrove that actually grows in the saltier part of the swamp.

The other side of this contains really two very large tide pools. They're about 35 by 100 feet long. They would have wave generators, high tide in one, low tide in the other; and a sort of reciprocal situation where the water is pumped from one of the pools to the other, and in both cases of course the birds would be feeding on the animals themselves, ~~and~~ such animals as this (indicating) and the whole ecology presented as a real balanced one.

(At this point, the members of the Commission and the participants in the presentation clustered around a large model in the rear of the room.)

MR. ROCHE: There are some problems of making a building here. This is an absolute junk yard in the area; looking that over and trying to make some order is extremely difficult.

MR. EAMES: It's transparent, but not quite invisible.

MR. ROCHE: Looking at the larger model, there are several possibilities. In the event the bridge does not go ahead, we have another way to enter the building. There are minibuses which turn around here (indicating on model), then the possibility of entering into this other extension or going on to the mall. The ticketing is here. There are several choices here. You go directly down, go to the community pool, and then the various paths through the exhibits down below. From those exhibits you

come into the greenhouse at a central point. On the lefthand side are the tidal pools, on the righthand side are the Everglades.

CHAIRMAN WALTON: Is the Everglades thing now a substitute for the living stream?

MR. WISBY: There is now no living stream. I don't think this is a substitute for it. This is different.

CHAIRMAN WALTON: We have lost the living stream.

MR. WISBY: Yes, this is not a model of the Continental United States; this is a real piece of Everglades ^{which} is the difference.

MR. WARNECKE: The Everglades are now a new part.

MR. EAMES: There is a question whether the living stream was ever living. It was a diorama and just, you know, because of the general premise that we are taking on it, so it is a working thing because this ecology is a working ^{part} ~~this~~ of science.

CHAIRMAN WALTON: This is more truly environmental. The living stream was a fake.

MR. EAMES: It became apparent -- no dioramas. Later, when we talk about what's inside, there's another ecology which is essentially living --

SECRETARY UDALL: These panels which Charles has over here are most interesting.

MRS. SAARINEN: I was going to ask, in this exhibition area downstairs, this 40-foot thing, these are tanks where you see fish swimming?

MR. ROCHE: That's right. More conventional.

MR. EAMES: And just viewed purely as a collection of tanks, it would make an impressive aquarium and just in terms of numbers of tanks, much more impressive than any other aquarium that you normally see, but the relation of the viewing of the tanks is even in that case, in relation to a series of disciplines which we can talk about. It does a different thing. One feels that a coming generation would not be quite content with a gee whiz tour of a zoological museum, and we can talk about that.

MR. ROCHE: Just generally on the structure, it may be a larger element than you first of all see. This is now 430 feet square (indicating on model). Thinking of concrete structure, very straightforward. We have severe budget limitations and we are trying to provide as much space as we possibly can.

MR. BUNSHAFT: This bridge was to be privately built, wasn't it?

MR. ROCHE: If it is not built, we would not have this section of the thing (indicating). We would enter from down below.

MR. BUNSHAFT: And they get up top somehow.

MR. ROCHE: And they come up top.

MR. BUNSHAFT: How do you approach the whole project then?

MR. ROCHE: You come on Ohio Drive. It does raise the problem of parking because 25 acres of land would have to be committed to parking, and we don't have that.

SECRETARY UDALL: There is really no problem.

We put the minibus thing out for bids this week. We anticipate a bus system.

CHAIRMAN WALTON: The minibus could come two other ways.

MR. BUNSHAFT: In that case, we wouldn't have parking here, but the entrance would be on the ground floor.

MR. ROCHE: If there were a decision that this would never happen, we'd consider certain aspects of this.

MR. BUNSHAFT: That ponte vecchio you showed, that horrible thing we had all seen -- it was terrible, but it was a way of making do. Whether private enterprise would build a nice pure bridge with a shopping area -- I was just curious.

SECRETARY UDALL: Gordon, one thing that has become clear, to me at least, is the relationship between the two. Of course we were wondering all along whether they could be dovetailed together, and you obviously don't have two designs, you have one, because they have to fit together. But the Congress did, you should understand this, Congress did pass a piece of legislation authorizing the Department, the Park Service, to enter into contractual negotiations, otherwise to ascertain whether a bridge of some kind could be put together. It made no commitment as far as design, location, or anything else; but did direct that we should go forward and see whether we could put together some kind of bridge. But we're not tied to one, and we're not --

MR. BUNSHAFT: We're not supposed to say this, but I'm saying it anyhow: I think the entrance to this aquarium is on the other side of the bridge, and the same architect ought to do it there as here. It's a little problem --

SECRETARY UDALL: We have your thought.

MR. ROCHE: I might say with respect to the bridge, there have been commitments made on the overlook and the Tenth Street Mall, which would tend to invalidate this.

CHAIRMAN WALTON: It didn't look to me as though it ~~was~~ ^{had} enough parking to take care of --

MRS. SAARINEN: Not of the numbers of which Kevin was speaking.

CHAIRMAN WALTON: What are the estimates of not a peak day but an average day here?

MR. ROCHE: I don't know what an average day is but if you take as a peak 40,000 --

CHAIRMAN WALTON: Let's say 25,000 on a normal day?

MR. ROCHE: Something like that. It's a tremendous number.

MR. BUNSHAFT: Have you got seriously into the temperature business and all that?

MR. ROCHE: Yes, we have done a certain amount of work on that. Obviously this isn't an airconditioned space. If it gets hot in there, it gets hot every other place too. We are not trying to protect people in an airconditioned space.

We're ventilating it. We would have natural ventilation at the top.

CHAIRMAN WALTON: What about a light covering of snow?

MR. ROCHE: Of course this has to be heated, and you always have the heat loss problem. We're thinking of wired glass in here, hopefully if we can get slightly greater density of wire than normal wire, so it has a little sober sparkle, and then you might get enough green on the glass. You have in the Botanical Gardens here a glass that's slightly green, and it helps to eliminate some of the cold.

You have to have more structure.

MR. BUNSHAFT: You're saying you are not going to wash it much?

MR. ROCHE: It would be washed but not as you wash a building. Inside it will be sprayed.

MR. BUNSHAFT: The way you describe it, the birds are going to be happy, and the fish are going to be happy; but the public, that's another question.

MR. SNYDER: They just go through. They don't stay too long.

MR. BUNSHAFT: I think all you have to do is ventilate it.

MRS. SAARINEN: You wouldn't be able to go under this from the snow outside in a fur coat. You would have been downstairs by a cloak room before you went in there.

MR. ROCHE: It will be 75° to 80° year-round temperature.

Actually, the model doesn't reflect the kind of exhibits here.

MR. EAMES: (Indicating drawings) Essentially this shows the top platform and much of the activities that go on it. There's the sunken court. That has a number of pools that sort of contain various aquatic plants like papyrus, various kinds of lillies, grasses, cat tails, that kind of thing.

Next to this, the raised section over the orientation theaters is an inlaid mosaic, full size, of a blue sperm whale. You walk in the intestinal tract of the whale. This is also a full-sized manatee ray.

MRS. SAARINEN: What's the circular thing?

MR. EAMES: A community pool which actually represents the waters off a coral reef.

Here are some little sketches from various studies we had in the original program which was then furnished to Kevin, so that it is viewed at various levels and being about 30-foot deep, it is deep enough to sort of notice the stratification of the fishes themselves. Now, such things as a sea bass will actually have an imprint so that at a series of centers there, where you can actually follow on a photograph, follow his progress in elevation and his respiration, heart beat, metabolism or whatever sea bass have, so in a sense -- it's also a sort of scientific --

There are three aspects in which it's technological: the Everglades, tidal pool, and the coral reef tank is actually ecology, and the third one is a trout stream and this is an

actual -- pardon the expression -- "living stream," being an oval which has about a 20-foot minor axis and a 30-foot major axis, has almost a hundred linear feet. It has little cul-de-sacs in which amphibious creatures like toads and things could develop, and there is, Mr. Secretary, a picture of a water ouzel.

SECRETARY UDALL: Know what a water ouzel is? It's a bird that eats under water, marvellous, most perky little bird.

MR. EAMES: He would be, as well as the insects and plants, in this thing here. Essentially, as Kevin explained the plan, as they arrive at this point, they would go down. They could see. In a sense, they get a clue as to the number of things that are outside. This (indicating) is a gigantic piece of driftwood. These are specimens that can live in any

CHAIRMAN WALTON: These are specimens that can live in any weather?

MR. EAMES: Yes. We spotted a few redwood butts about 15 feet in diameter, 25 feet long. Here are various slabs of rock taken from various sea beds.

MRS. SAARINEN: In other words, there aren't fish there?

MR. EAMES: Well, there are some. There is a pool here which is 70 feet long, and they have some very active species in a pool/something like 70 feet long and two feet wide.

MRS. SAARINEN: They can live in the snow?

MR. EAMES: Yes, these are fish that can. But there are other things, like the children's area where they can actually

play with things. There's a bird cage here and there are some exhibitions of various kinds, including an area of marsh birds. Now, some of these things will be closed in the winter, but the main thing is during those peak periods there are these things, and during the bad days there's nothing wrong about getting a peek at something that is inaccessible.

SECRETARY UDALL: I want the record to show here, Jack, in my own judgment I commend you for using Charles and Kevin. If Eames has any qualities worth while as a designer, it is because he's a great conservationist.

(Laughter)

SECRETARY UDALL: That's right.

MR. EAMES: One has a feeling after getting into this -- I'll tell you, you know there are tears in your heart when you think of the situation related to the great sperm whale. I could really devote the rest of my life to conservation and Operation Head Start. I think between those two --

CHAIRMAN WALTON: Good.

Kevin, what more do you have to say? It is a magnificent and exciting presentation. It's the most exciting of anything I've ever seen. The Commission can speak. We will no doubt be going into details endlessly.

MR. BUNSHAFT: This building over here will be a sort of amusement thing. This is an idea to keep out of here -- I didn't realize that.

MR. EAMES: The idea of the cetacean pool and its surface was always getting in the way, and Warren had a great deal of sympathy in taking it out. (Referring to Mr. Warren Wisby).

CHAIRMAN WALTON: This is a question nobody is going to be held to, but how much of this can be built for \$10 million?

MR. HUNTER: We checked with the architects, and they say definitely they're all right.

MR. ROCHE: Actually we don't have \$10 million.

MR. BUNSHAFT: You have everything but an entrance for \$8-1/2 million.

CHAIRMAN WALTON: Well, we'll wait and read the hearings on the appropriations bill.

MRS. SAARINEN: I think the presentation is fabulous.

MR. YASKO: Something I want to inject. I thought we'd take advantage of the University of Wisconsin biotron which mimics these very same conditions, so we can take advantage of what they were doing out there. In other words, they would be developing out there for us, mimicking the Everglades at all times of the year. We'll take advantage of what they're doing. This is going on in Wisconsin.

MRS. SAARINEN: I think it's wonderful.

(Whereupon, at 4:30 p.m. the meeting was adjourned, to reconvene at 9:00 a.m. the following day, Thursday, January 26, 1967.)

26 January 1967

Dear Stewart:

As you probably sensed at the Aquarium presentation yesterday, the Commission of Fine Arts is extremely enthusiastic in its endorsement of Kevin Roche's design. The deeply imaginative approach and the eminently workable result make all of our mutual labors worthwhile.

I am sure that we will all be getting together on many future details, but I wanted you to know right away that the Commission gives its wholehearted endorsement.

With best wishes,

William Walton
Chairman

Honorable Stewart L. Udall
Secretary of the Interior
Washington, D.C.

cc: Dr. Wisby
Mr. Knott

Exhibit L

MEETING OF THE COMMISSION OF FINE ARTS
25 January 1967

AM
10:15

I. CONVENE, ROOM 7000, INTERIOR DEPARTMENT BUILDING

II. ADMINISTRATION

1. Dates of Next Meeting:
Executive Session: ?
Open Session: ?
2. Budget Estimates, Fiscal Year 1968
3. Collins & Dutot Contract - Report on Appearance of Parking
4. Cambridge Seven Contract - Report on Graphics and Street Furniture

III. SUBMISSIONS-REVIEWS

1. Franklin Delano Roosevelt Memorial Commission
Franklin D. Roosevelt Memorial - Proposed Design
2. Department of the Navy
Defense Department Building, Bolling-Anacostia AFB - Proposed Design
3. Department of the Air Force
Bowling Alley, Bolling-Anacostia AFB - Proposed Design
4. General Services Administration, Public Buildings Service
 - a. F.B.I. Building - Revised Designs
 - b. Labor Department Building - Revised Designs
 - c. National Aquarium - Proposed Design
 - d. National Zoological Park - Proposed Designs
5. Smithsonian Institution
Calder Fountain, Museum of History and Technology
6. Department of the Interior
 - a. Sculpture Garden & Skating Rink - Proposed Design
 - b. Ellipse Planting Plan - Proposed Design

7. District of Columbia Redevelopment Land Agency

Overlook Parking Garage, Tenth Street Mall - Proposed Design

8. Department of the Interior, National Park Service

a. Addition of Cafeteria & Training Facility to Park Operations Building - Proposed Design

b. Fort Circle Park - Master Plan

c. Fairfax Village Playground - Preliminary Plan

d. Kenilworth Gardens, Visitors Center - Preliminary Plans

e. Dupont Circle Study

9. District of Columbia Government

a. Board of Commissioners

Buchanan School Playground - Proposed Design

b. Department of Highways and Traffic

(1) Three Sisters Bridge (Central Potomac River Crossing) - Proposed Design

(2) Reflecting Pool, Grant Memorial - Review of Proposed Design

c. Department of Buildings & Grounds

Weatherless School, Ft. Chaplin Park, S.E. - Proposed Design

d. Department of Licenses and Inspections

a. Shipstead-Luce Act

(1) American Institute of Architects Headquarters Building- Proposed Design (SL 67-58)

(2) Watergate Development (SL 67-55)

(3) 2128 Cathedral Ave., N.W., 1-family dwelling (SL 67-59)

(4) 415-12th St., N.W., Exterior Material Samples (SL 67-54)

(5) Appendix 1

b. Old Georgetown Act

(1) Ohio Drive & Seawall Reconstruction-Proposed Design

(2) 3800 Reservoir Rd., N.W., Landscaping for New Parking Deck, Georgetown University

10. Department of the Treasury, Bureau of the Mint

a. Father Marquette Medal - Proposed Design

b. Medal Commemorating 50th Anniversary of the Federal Land Bank System - Proposed Design

11. Post Office Department

Proposed Design of New Mail Box

IV. LEGISLATION

H.R. 11523-89th Congress

"To foster high standards of architectural excellence in the design and decoration of Federal public buildings outside the District of Columbia, and to provide a program for the acquisition and preservation of works of art for such buildings, and for other purposes, to be known as the Federal Fine Arts and Architecture Act."

V. INTERVIEWS

2:30 1. Department of the Interior

a. Sculpture Garden and Skating Rink - Proposed Design

b. Ellipse Planting Plan

(Mr. John Woodbridge, architect)

3:00 2. Department of the Navy

Defense Department Building, Bolling-Anacostia AFB-Proposed Design

3:30 3. General Services Administration, Public Buildings Service

National Aquarium - Proposed Design

(Secretary Udall; Representatives of Kevin Roche, architect, and GSA, PBS)

